

New Jersey **PERFORMING ARTS CENTER**



**2003-2004
CURRICULUM GUIDE**



NEW JERSEY PERFORMING ARTS CENTER (NJPAC)

The New Jersey Performing Arts Center is located on the Newark riverfront near Gateway Center, Newark's Penn Station, and the Ironbound District. With two theaters, the 2,750-seat Prudential Hall and the intimate 500-seat Victoria Theater, NJPAC is the result of a dream – a dream of excellence and universality in the performing arts – which has become a reality through the support of the State, the City of Newark, the County of Essex, the federal government, a public-spirited private sector, and a determined, culture-loving population. A new kind of performing arts center, one equipped to present world-class events representing every conceivable art form, both traditional and popular, NJPAC stands as a symbol of community, of excellence in artistic expression, and of international cultural exchange.

NJPAC ARTS EDUCATION

Arts education has been a central part of NJPAC's mission since its inception. Even before the Center opened its doors in October 1997, the Arts Education Department had been reaching thousands of young people through its in-school and community-based programs and performances. Now, NJPAC is proud to have the fourth largest and most comprehensive arts education programs of its kind in the nation.

The Arts Education Department consists of four divisions (*Performances, Residencies, Professional Development/Partnerships, and Arts Training*), which provide various programs for children of all ages, families, and schools. Each season, over 200,000 children, families, and educators attend NJPAC performances in the SchoolTime and FamilyTime series. Additionally, school residency programs involve over 4,000 students each year in comprehensive dance, theater, and music training. Programs also reach



young people beyond the school walls through partnership residencies with United Way community agencies and through the Arts Training Programs offered at NJPAC. Working directly with teachers to increase their understanding of arts education is essential to the success of any arts program. Therefore, opportunities for professional development are also an important part of NJPAC's offerings.

The NJPAC facilities belong to all New Jerseyans. In this spirit, the Arts Education Department has developed partnerships with educational institutions and arts organizations statewide. These programs include the annual hosting of the New Jersey Music Educator's All-State Concerts; the Jeffrey Carollo Scholarship at the Newark School of the Arts; *The Star-Ledger* Scholarship for the Performing Arts; the NJPAC/WYACT Summer Musical Program; and this program, *Jazz for Teens*, a jazz training program co-produced with WBGO-Jazz 88.

NJPAC will continue to explore new and innovative ways to use its resources to serve New Jersey students, families, and educators. For additional information about the NJPAC Arts Education Department, contact the Arts Education Hotline at (973) 353-8009 or visit the NJPAC website at www.njpac.org.

THE LUCENT TECHNOLOGIES CENTER FOR ARTS EDUCATION

A completely renovated six-story, 33,000 square foot building, the Lucent Center, which opened in 2001, provides a conservatory atmosphere with state-of-the-art performance, classroom, and rehearsal spaces. Students in the arts training programs have the opportunity to utilize the many music practice rooms during their time off from regularly scheduled classes at NJPAC, and in the future will benefit from the resource library and the computer lab.

THE PURPOSE OF THE CURRICULUM GUIDE

This Guide is written primarily for the students of *Jazz for Teens* (JFT) and their parents, but it should be of interest to anyone curious about the JFT curriculum. In short, the Guide provides an overview of class structure, offers profiles on instructors, and explains the artistic and learning experiences available to students. Also included are instructors' recommendations on master musicians and their CDs, books and CDs to study, jazz clubs to visit, and Internet sites to explore. Most importantly, the Guide advises students on how to practice!

At the program orientation, students and parents are also given a JFT Handbook, which provides specifics on class dates, class-day schedules, attendance policies, and more.



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JAZZ FOR TEENS: AN INTRODUCTION

Now in its seventh year, NJPAC's *Jazz for Teens* (JFT) program grants teenage students the opportunity to **learn the art of jazz** directly from first-rate working musicians. In this way, JFT upholds a time-honored jazz tradition: transmitting knowledge to future generations from musician to musician. Students not only develop the required technical skills, but also come to understand the intense level of dedication and creativity required to successfully play jazz.

The **core strength of JFT is its faculty**, who in the words of Rufus Reid, JFT's first Musical Director, "didn't just learn to play jazz out of a book." The instructors – representing each major jazz instrument, including vocals – are all active professionals, who perform and record with today's leading musicians. All instructors have also issued CDs under their own leadership. The New York metropolitan area is the jazz capital of the world. JFT takes full advantage of its creative talent pool.

JFT has a **fall and a spring semester**, each ten weeks long. Students may enroll in one or both semesters. All of JFT's six-hour sessions, held on ten Saturdays per semester in NJPAC's Lucent Technologies Center for Arts Education, include different classroom situations for a **well-rounded jazz education**. (See *Organization of Classes*, pg. 3.) In "Theory Class," students are assigned to one of eight groups to study jazz theory. In "Master Class," students divide into workshops by instrument. During the "Listening Sessions," audio and visual materials are presented on a variety of jazz topics, such as techniques and styles of performance, history of the genre, illustrious musicians, noted vocalists, and great record-

ings. For "Ensemble Class," students in effect join the working band of a leading musician. The fall semester culminates in a **recording session** in which each JFT ensemble and vocalist records a track for a professionally produced CD. All students receive a copy of the CD. A **final concert**, featuring each ensemble and vocalist, complete with printed programs and NJPAC's professional stage crew, highlights the spring semester. During these concluding activities, students taste "the real thing," and know the rest is up to them. In JFT's first six years, students have improved dramatically over the course of the program.

Each semester JFT enrolls approximately **55 to 60 teenage students selected through live auditions.**

In 2003-2004, students come from 46 different towns or cities and 14 counties throughout the states of New Jersey and New York. Information about JFT is distributed to students through music educators and other jazz professionals around New Jersey. JFT scholarships are provided through the NJPAC Women's Board Association, the James F. "Chops" Jones/Kids in Business® Scholarship, and the Arts Education Department Rae Blank Memorial Scholarship.

JFT is provided in cooperation with **WBGO-Jazz 88**, which presents concerts for JFT students to attend. JFT is administered by NJPAC's Arts Education Department. JFT's Music Director is world-renowned saxophonist Don Braden. Volunteers (who include parents) are recruited to assist instructors and the NJPAC staff.

Sponsorship for JFT is provided by Wachovia and the Surdna Foundation.



Photography by DeShane

JAZZ FOR TEENS ORGANIZATION OF CLASSES

JF T consists of ten Saturday sessions, scheduled from 10:00 a.m. to 4:00 p.m., each semester. The 2003 fall semester begins September 20th and ends December 13th. (Classes will not be held on September 27th, November 8th, and November 29th.) The 2004 spring semester begins February 21st and ends May 15th. (Classes will not be held on March 6th, March 27th, and April 10th.) The curriculum has four main components:

In **Theory Classes**, the students are divided (according to prior theory knowledge) into eight groups, and taught the rudiments of jazz theory. This includes all basic music notation, the chords and scales used in jazz, the modes of the Ionian, modes of the Melodic minor (ascending), chord/scale nomenclature, and the major and minor II-V-I progressions. Theory classes focus on ear training in the fall semester, and on improvisation during the spring semester.

2 In **Master Classes**, students divide into workshops by instrument (including voice). With personal attention from their instructors, students learn all the technical requirements and expressive

nuances of their instruments. Master Classes also include instruction in music theory.

3 The **Listening Sessions** are organized into modules, which include both audio and video materials. A different module is presented each week (followed by Q & A), and usually will have some connection with the other classes on that day. Some modules cover specific areas of jazz performance, such as swing, the blues, modal improvisation, or tone production. Other modules present various aspects of jazz history – either a general overview, or specific eras, like bebop, hard bop, or modern jazz. There are also special topics, like “Great Performances,” “Jazz in Europe,” or “Young Masters,” and the Jazz Master and Jazz Legends will typically have dedicated modules.

4 For **Ensemble Classes**, each of the instrumental instructors leads a small student ensemble, which remains consistent throughout the semester. Each ensemble contains a rhythm section (piano, bass, drums, and guitar) and a configuration of horns. The vocalists will have their own ensemble with live accompaniment provided by a professional trio.

Ensemble classes provide students with the solo and ensemble skills needed to function within a real working band.

A recording session, the culminating activity for the fall semester, is scheduled for December 13, 2003. Every JFT student ensemble and vocalist will record one track for a CD. The music recorded by each ensemble will be selected from the work of any of the seven JFT Jazz Masters of the year by the ensemble’s instructor with input from students. Each vocalist will perform a jazz vocal standard chosen by the vocal instructor with input from students. A copy of the CD will be given to every JFT student.

On Saturday, May 15, 2004 at 2 p.m., spring semester JFT students will perform in a final concert, open to the public, at NJPAC’s Victoria Theater. Each of the student ensembles will present one tune drawn from the music of Ron Carter (see *JFT Jazz Master of the Year*, pg. 12) or Miles Davis (see *JFT Jazz Legend of the Year*, pg. 13). Each student vocalist will present a tune associated with Jon Hendricks (see *JFT Vocal Jazz Master of the Year*, pg. 14). Tickets are \$10 for children/students and \$23 for adults.

WBGO-JAZZ 88 CHILDREN’S JAZZ CONCERTS AND NJPAC FAMILYTIME JAZZ CONCERT

Jazz for Teens was created in conjunction with WBGO-Jazz Radio 88.3 FM, and during each semester students attend concerts that are part of the WBGO Children’s Jazz Concert Series. The concerts are scheduled at venues in and around Newark, and feature legendary artists. Past performers have included Regina Carter, Terrell Stafford, and the Betty Carter “Jazz Ahead” program.

Michael LeDonne and Friends, a jazz concert featuring guest artist Ron Carter, acclaimed bassist and JFT Jazz Master of the Year, with Mike LeDonne, renowned pianist and JFT faculty member, and a full complement of musicians from the JFT faculty, will be presented on Saturday, May 15, 2004 at 7 p.m. in NJPAC’s Victoria Theater.

JAZZ THEORY CURRICULUM OUTLINE / B

This outline is designed to be a guide for teaching jazz theory. It covers the majority of the music theory topics encountered by the performing jazz musician, and groups them by level. It is important that students thoroughly understand the basic concepts before they are exposed to the more advanced ones, since most intermediate and advanced theory builds upon the fundamentals. Details on any of these topics may be drawn from the instructor's own experience and resources, from jazz recordings, or from a theory text such as *The Jazz Theory Book* by Mark Levine.

I. BEGINNING

- A. Basic Music Notation
- B. Major and Minor Keys and Key Signatures
- C. Time Signature and Meter
- D. Basic Jazz Rhythm
 - i. Jazz eighth notes versus straight eighth notes
 - ii. The feeling of beats 2 & 4 versus 1 & 3
- E. Introduction to the Piano/Keyboard
- F. The Major Scale (and chords)
- G. Diatonic Intervals
- H. The Major Pentatonic Scale
- I. The Chromatic Scale
- J. Chromatic Intervals
- K. Using Melodic Fragments to Help Memorize Intervals
- L. The Minor Pentatonic Scale and the Blues Scale
- M. Basic Chord Naming Conventions and Symbols (Nomenclature)
- N. The Basic (3 chord V-VI-I) Blues

II. EARLY

INTERMEDIATE

- A. Modes of the Major (Ionian) Scale
- B. Minor (Dorian) Scales/Chords
- C. Dominant Seventh (Mixolydian) Scales/Chords
- D. The II-V7-I (2-5-1) Progression (Major)
- E. The Cycle of Fifths
- F. More Jazz Rhythm Issues
 - i. Strong beats, weak beats, and back beat
 - ii. On the beat, behind the beat, ahead of the beat
 - iii. Triplets
- G. More on Chord Nomenclature
- H. Basic Piano Voicings (Tertial or Thirds Based) of the Major, Minor, and Dominant 7, with Special Attention to Basic II-V7-I Voicings
- I. Jazz Tunes Based on the II-V7-I: *Perdido*, *Satin Doll*, *Tune Up*, *Ladybird*
- J. Song Form and Structure
 - i. Basic structural analysis (AABA, ABA, AB, ABAC, etc.)
 - ii. Structure notation (bars, repeats and their variations, codas, etc.)
- K. The Jazz Variations on the Blues
 - i. Bebop Blues: *Billie's Bounce*, *Straight No Chaser*, *Now's the Time*
 - ii. Blues with a Bridge: *Unit 7*, *Locomotion*

III. ADVANCED

INTERMEDIATE

- A. Turnarounds, Extended II-V7s and Cycles (III-VI-II-V7-I, 3-6-2-5-1, etc.)
 - i. "Rhythm" Changes and varia-

tions: *Oleo*, *Anthropolgy*, *The Eternal Triangle*

ii. Tunes: *Moment's Notice*, *Sweet Georgia Brown*, *Woody 'n You*, *Out of Nowhere*

- B. The Melodic Minor (Ascending) Scale
 - i. The most commonly used modes: Diminished Whole-Tone (Altered Dominant), Locrian #2, Lydian Dominant
- C. The Minor II-V7-I Progression
 - i. The Minor Triad Link (using Melodic Minor modes)
 - ii. The Harmonic Minor scale approach
 - iii. Tunes: *Autumn Leaves*, *What Is This Thing Called Love?*
 - iv. Tertial piano voicing (9th chords) - for these and all chords
- D. Substitutions
 - i. II-V7 for V7 subs
 - ii. Tritone subs
 - iii. Minor 3rd subs
 - iv. Basic reharmonization (*Autumn Leaves*, *I Can't Get Started*, the blues)
- E. More Extended II-V7s and Cycles, Including Minor II-V7s
 - i. Tunes: *Woody 'n You*, *Out of Nowhere*, *Whisper Not*
- F. More Variations on the Blues, including Bird blues and Minor blues
- G. The Bebop Scales (techniques of adding an extra note to a seven-note scale — Mixolydian, Ionian, etc. — to improve eighth note melodies)
- H. The Diminished Scales/Chords
 - i. Use as passing chord or scale
 - ii. Use to create sequences (esp. moving in minor 3rds)

MUSICAL SKILLS DEVELOPED

- I. Suspended Chord/Scales
 - i. Piano voicings – applications
 - ii. Tunes: *Maiden Voyage*, *Firm Roots*
- J. Full Chord/Scale Nomenclature

IV. ADVANCED

- A. Coltrane Changes (*Giants Steps*, *Countdown*, 26-2)
- B. Unusual Scales/Chords
 - i. The Whole Tone Scale
 - ii. The Augmented Scale
 - iii. Properties of Symmetrical Scales (Whole-Tone, Diminished, Augmented)
 - iv. Other modes of the Melodic Minor (Ascending)
- C. The Use of Diminished Scales for Melodic/Harmonic Motion
- D. Triad Pairs and Intro to Polytonality
- E. Extended Tertian Harmony (chords based on thirds)
 - i. Chords to the 15th
 - ii. Seventh chord pairs (including polychords)
 - iii. Double Diminished voicings
- F. Quartal (Fourths Based) Harmony and Piano Voicings
- G. Secundal Harmony (clusters)
- H. Unusual Cadences and Continuous Harmonic Modulation
 - i. Tunes: *Footprints*, *Fee-Fi-Fo-Fum*, *In Your Own Sweet Way*
- I. Odd Meter Phrasing and Metric Modulation
- J. Introduction to Modes of the Harmonic Minor (Ascending)

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The topics of each class are left to the discretion of JFT's experienced instructors. JFT prefers this decentralized approach to a highly standardized curriculum. However, all students develop the same general skills outlined below. (See also *How to Practice*, pg. 16.) Instructors focus on all the technical requirements of playing jazz, and encourage students to discover and express their individual creative voices.

Learning the Tradition: JFT students are constantly exposed to classic jazz recordings, gaining a vivid sense of jazz history, variations in style, and the distinctive sounds of the jazz masters.

General Musicianship: JFT students work continuously on the basics, solidifying skills in sight reading, transcription, music notation, ear training, and all the jazz chords with their related scales in all 12 keys. Instructors cover many additional subjects in music theory.

Instrumental Technique: All students receive personal attention on the specific technical requirements of their instruments. JFT's faculty includes an instructor for every major jazz instrument: saxophone (and other reed instruments), trumpet, trombone, guitar, piano, bass, drums, and voice.

Soloing: All students learn how to construct and develop a jazz

solo, utilizing melody, harmony, rhythm, phrasing, articulation, dynamics, timbre, and responsiveness to other players. Students transcribe and analyze solos by legendary jazz artists, and also get in the habit of recording, listening to, and analyzing their own solos.

Accompaniment: Jazz is an intensely interactive form of music, and JFT students learn that the art of accompaniment is as important as soloing.

Ensemble Skills: Over the course of the year, students learn how an ensemble becomes "tight" through extensive rehearsals. All JFT instructors are experienced bandleaders who can refine each student ensemble into a cohesive unit.

Recording Session: Making JFT's CD during the fall semester provides students with an opportunity to experience the planning and practicing that goes into a live recording session and working with professional engineers, plus the fun of producing a CD made by JFT students.

Live Performance: The spring semester final concert, complete with printed

programs and NJPAC's professional stage crew, provides students with an unforgettable experience in the spotlight, displaying their newfound abilities and learning to interact with a live, enthusiastic audience.



THE INSTRUCTORS

DON BRADEN

Music Director

Don Braden is a musician of the highest caliber. Having spent years as a saxophonist with greats like Betty Carter, Wynton Marsalis, Freddie Hubbard, and Roy Haynes, Don has acquired an extensive knowledge of every aspect of jazz performance. He is an imaginative, technically excellent, soulful saxophonist, and his harmonic and rhythmic sophistication give him a unique approach to improvising, composing, and arranging. He has a beautiful sound, and he swings! All this combines with his joyous yet disciplined personality to make him one of the most important young musicians working today. *Brighter Days* (2001, High Note) was Braden's 11th CD as a leader. *Don Braden Presents the Contemporary Standards Ensemble* (2000, Double-Time Jazz), his tenth CD, features popular songs and originals from the latter third of the 20th century. *The Fire Within* (1999, RCA Victor) highlights his passionate playing and sophisticated writing in a quartet setting. *The Voice of the Saxophone* (1997, RCA Victor), co-produced by Benny Golson, showcases an all-star octet and has, like all his previous CDs, received excellent press and an abundance of radio airplay.

Earlier CDs included *The Open Road* (Double-Time Jazz) and *Organic* (Sony), which reached #2 on the



Don Braden

Gavin Jazz national airplay chart. *The Time Is Now* (Criss Cross), *Wish List* (Criss Cross), *After Dark* (Criss Cross), *Pay As You Earn* (Mons, co-led with Joris Teepe), and *Landing Zone* (Landmark) are among his other CD outings. In addition to performing and composing for his own groups and CDs, Braden has composed for a number of other projects. He spent four

years as co-music supervisor/composer for Bill Cosby's CBS sitcom, *Cosby*, and co-wrote the theme song for Cosby's CBS cartoon series, *Little Bill*. Braden is also the proud recipient of a Doris Duke Foundation (in conjunction with Chamber Music America) Jazz Composition Grant, which has funded the creation of a new work for his octet. Education plays an important role in his career. He is currently Adjunct Instructor of Saxophone at William Paterson University, and Music Director for the Litchfield Jazz Festival Summer Music School.

Don Braden's e-mail address is DonBradenjazz@cs.com.

His website can be found at www.DonBraden.com.

CECIL BROOKS III

Drums Instructor

Cecil Brooks III is one of the most in-demand drummers on the contemporary jazz scene, as well as being an award-winning producer. He also leads his own band, which has recorded nine CDs. He

has performed and recorded with countless greats like Stanley Turrentine, John Hicks, Billy Eckstine, Jimmy Smith, Geri Allen, Benny Green, Don Braden, Jack McDuff, Terence Blanchard, David Murray, Terence Hino, Arthur Blythe, Oliver Lake, Mingus Dynasty/Big Band, Greg Osby, Andrew Hill, Erta Jones, Houston Person, Groove Holmes, David "Fathead" Newman, Michelle Rosewoman, Jack Walrath, Nat Adderley, ENJA All Stars, Carrie Smith, Don Pullen, Hannibal Peterson, the Chicago Symphony Orchestra, the Philadelphia Orchestra, and the Kennedy Center Symphony Orchestra. He was previously drummer for *Cosby* on CBS. His concert performances include tours throughout Europe, including France, Germany, Belgium, Spain and Norway, in addition to South America, Japan, the United States, and Canada. He has appeared on many television and radio broadcasts as well as in clubs and jazz festivals as a leader and a sideman. Most recently he was the winner of *Downbeat* critic's poll for "producer deserving wider recognition."

Cecil Brooks III has produced many recordings that have charted top ten on the Gavin National Radio Air Play Chart. As a producer, he has several recordings featuring various artists soon to be released on Highnote/Savant and on Bluejay Records.

His recordings are widely reviewed in major music publications and newspapers. He has also been the subject of many articles and reviews in *Jazziz*,



Cecil Brooks III

Alfred Soreza

THE INSTRUCTORS

Down Beat, *Modern Drummer*, *JazzTimes*, *Hot House*, and *The New York Times*, among others.

His latest endeavor is Cecil's, a new jazz club in West Orange, NJ, where he frequently performs.

Cecil Brooks III's e-mail address is ciladreninc@aol.com.

MARK GROSS Saxophone Instructor

Mark Gross swings and sings with soul and rhythm in today's jazz vanguard, always pushing the music forward, while staying true to the elements of classic sound. His second CD as a leader was *Riddle of the Sphinx* (2000, J Curve). Mark performed with the Dave Holland Big Band on *What Goes Around* (2002, ECM), which won the 2002 Grammy for Best Big Band. Another CD is planned for 2004.

Mark has worked in film, theater, and television and on various recording projects. He has appeared at the New Orleans Jazz and Heritage Festival, the JVC Jazz Festival, and at jazz festivals in Switzerland, France, Japan, and Finland. He has recorded and toured in Japan with his own group and other artists. From 1993 to 1996, Mark performed worldwide with the Duke Ellington Orchestra, conducted by the late Mercer Ellington, still finding time for shorter stints with Tom Harrell and Philip Harper. He also

worked with the legendary Nat Adderley (1995-97). After three years with the Lionel Hampton Orchestra (1989-92), he performed on Broadway in *Five Guys Named Moe*, Sandra Reaves's *The Late Great Ladies of Jazz and Blues*, and *Swing*. Mark will be Music Director for *Eatonville*, a play based on Zora Heale Hurston's novel *Their Eyes Were Watching God*, with music by Wynton Marsalis.

Mark credits his sound to the deep appreciation for Gospel music that resounded through his parent's Baltimore home. This influence will be apparent on his new CD, *The Gospel According to Mark*.

Mark Gross's e-mail address is KingSupr20@aol.com. His web site can be found at www.jazzworld.com/markgross.



Mark Gross

RON JACKSON Guitar Instructor

Having performed and recorded in over 20 countries as a bandleader and ensemble performer, Ron Jackson is well established in the international jazz scene. He has four CDs out under his own name, including *A Guitar Thing* and *Thinking of You* (1991 and 1993, respectively, both Muse Records) and *Concrete Jungle*, (co-led with Nicki Parrott, Airmen Records). His trio CD, *The Dream I Had* (Roni Music), also spotlights bassist Joris Teepe and drummer Joris Dudli. Ron's recordings have featured prominent sidemen such as Benny Green, Lafayette Harris, Lonnie Plaxico, Essiet Essiet, Cecil

Brooks III, and Yoron Israel. Drummer Marvin "Smitty" Smith and pianist Mulgrew Miller, among others, have been in his working unit.

He has appeared widely and recorded with Jimmy McGriff, Rufus Reid, Randy Weston, Gary Bartz, The Boys Choir of Harlem, Oliver Lake, Jaki Byard, the Mingus Guitar Tribute Band, Jimmy Cobb, Cissy Houston, Klezmer Madness, Olatunji, and Pucho and the Latin Soul Brothers. Active on the Broadway scene, Ron performed in the orchestras of *Bring in Da Noise*, *Bring in Da Funk*, *Smokey Joe's Cafe*, *Rent*, and *Fosse*. He has written and recorded music for pop and jazz artists and performed on recordings of film scores. Ron's jazz group appears frequently in New York City at such notable clubs as The Blue Note, Fat Tuesday, Iridium, and Birdland. He has performed at jazz festivals in the US, Europe, and Australia and has toured throughout Europe, North America, and Japan.

Ron has been featured in interviews and articles in numerous jazz

magazines and in books devoted to jazz guitar. He has taught at the New School University, New York University, Jazzmobile, the North Netherlands Conservatory in Holland, Music Outreach, National Summer Guitar Workshop, and Jazz Summit, in addition to leading workshops in Europe and Australia.

Ron Jackson's e-mail address is roninicki@earthlink.net. His web site can be found at www.ronjacksonmusic.com.



Ron Jackson

THE INSTRUCTORS

MIKE LEDONNE

Piano Instructor

Mike LeDonne has played concerts and clubs around the world since 1981. He worked with the Art Farmer-Clifford Jordan Quintet, went to Paris with Grady Tate, and played with James Moody, Dizzy Gillespie, Stanley Turrentine, Charles McPherson, and Sonny Rollins. He also accompanied singers Ernestine Anderson, Annie Ross, and Etta Jones. Beginning in 1988, Mike played with the Milt Jackson Quartet. Mr. Jackson recorded Mike's compositions and arrangements, and Mike became the band's musical director. In 1992, Mike was chosen to join other top young musicians for the Philip Morris Superband World Tour. He served as musical director for that group, which featured Ryan Kisor on trumpet, Joshua Redman on tenor saxophone, Jesse Davis on alto saxophone, Christian McBride on bass, and Lewis Nash at the drums. Around this time, Mike toured with the Newport All-Stars in lineups that featured Harry "Sweets" Edison and Clark Terry. A member of Benny Golson's Quartet since 1997, Mike recently worked with Bobby Hutcherson.

Along with many recordings as a sideman, he has five CDs on Criss Cross Jazz and three on Double-Time Records as a leader. Featured musicians include trumpeters Tom Harrell and Ryan Kisor; saxophonists Joshua



Mike LeDonne

Redman, Eric Alexander, and Jon Gordon; vibraphonist Steve Nelson; guitarist Peter Bernstein; bassists Dennis Irwin and Peter Washington; and drummers Lewis Nash, Kenny Washington, and Mickey Roker.

In 2001 Mike joined the new Jazz Division at Juilliard. Praised by critics and master musicians, Mike was picked by Oscar Peterson as one of his favorite pianists, and Milt Jackson said, "Playing with Mike LeDonne was a startling revelation. I was knocked out."

Mike LeDonne's e-mail address is mledonne@earthlink.net.

EARL MCINTYRE

Trombone Instructor

Earl McIntyre received his first musical training from his father, a gifted amateur musician, who saw to it that the entire family became proficient at playing brass instruments. At New York City's High School of Music & Art, Earl studied trombone with John Clark, Jack Jeffers, Alan Raph, and Benny Powell. While at Mannes College of Music, he studied bass trombone with Simone Katasick and tuba with Thompson Hanks. Later he studied arranging with Slide Hampton and Bob Brookmeyer. He also studied privately with the famous brass teacher Carmine Caruso.



Earl McIntyre

McIntyre has performed with Gil Evans, Charles Mingus, Miles Davis, Taj Mahal, Lester Bowie, Stevie Wonder, McCoy Tyner, the Count Basie Orchestra, the Ellington Orchestra, the Thad Jones-McLewie Orchestra (with whom he was associated for over 20 years), Slide Hampton, the Mingus Big Band, the Carnegie Hall Jazz Band, the Smithsonian Jazz Masterworks Orchestra, and others. He served as guest conductor for the Brooklyn Philharmonic, and his arranging and orchestrating credits include Roberta Flack, Luther Vandross, the *Saturday Night Live* Band, Lester Bowie's Brass Fantasy, the Mingus Big Band, Elvis Costello, Steve Turre, Bob Stewart, and Jon Faddis.

Earl's compositions include a large work for Nat Adderley and jazz orchestra. The piece was performed at the Cannonball Adderley Festival in Tallahassee, Florida. At the Brooklyn Conservatory of Music, Earl McIntyre and Rene Manning created *Unsung Heroes*, a 15-piece world beat jazz ensemble, which performs compositions by Earl, Rene, and notable composers from the African diaspora. WBGO's children series featured McIntyre and Manning's group, Jazzimon. The pair is currently preparing a children's album and debuting their web site.

Earl has received grants from the National Endowments for the Arts, New York State Council on the Arts, and Meet the Composer. His many Broadway credits include *My One and Only*, *The Mystery of Edwin Drood*, *Anything Goes*, *Meet Me In St. Louis*, and *Ragtime*.

THE INSTRUCTORS

McIntyre has taught at Long Island University, the New School University, and SUNY Purchase. He performs for young audiences and leads clinics through various arts organizations. Currently, he produces Jazz at the Conservatory, a series at the Brooklyn Conservatory of Music, and serves as director of the Conservatory's Jazz Division.

Earl McIntyre's e-mail address is sagpio@aol.com

VALERY PONOMAREV Trumpet Instructor

A native of Russia, Valery Ponomarev immigrated to the United States in 1976 to work with Art Blakey and The Jazz Messengers. He recorded with the Messengers on 11 albums, and also appeared with the band on numerous television and radio shows. Valery has worked with Max Roach, Frank Foster, Michael J. Stevens, Paquito de Rivera, Joe Morello, Lee Konitz, Joe Henderson, Bob Berg, Junior Cook, Benny Golson, Curtis Fuller, Walter Bishop, Charles McPherson, and many others. He has recorded seven albums as a leader, some of which are appraised at five out of five stars and four out of four stars in *Penguin Guide to Jazz on C.D.s*. He has also recorded as a sideman with numerous artists including Junior Cook, Sonny Fortune, Charles McPherson, and Michael Stevens. Valery was featured in the documentary movies *Frozen in Amber* and *Messenger from Russia*. His book



Valery Ponomarev

On The Flip Side of Sound, written in Russian, was published in Moscow, Russia in January 2003.

Valery Ponomarev's e-mail address is ParamonP@aol.com.

JIM ROTONDI Trumpet Instructor

Jim Rotondi began his musical education at

age eight when his mother, a piano teacher, encouraged him to study piano. He took up the trumpet at age twelve. After graduating from high school in Butte, Montana, Jim attended North Texas State University, earning a degree in trumpet performance. While in Texas, Jim was awarded first place in the International Trumpet Guild's jazz trumpet competition for 1984.

After college, Jim recorded and toured internationally with the Ray Charles Orchestra, followed by a six-year tenure with the Lionel Hampton Orchestra. During this period, he also became a member of organist Charles Earland's quintet. Jim currently tours with his own group, as well as with the Carnegie Hall Jazz Band, Grammy winner Toshiko Akiyoshi, and the collective known as One For All. Jim's extensive recording experience includes the recent release of his fifth date as a leader, titled *Destination Up* (Sharp Nine), following the successful release of



Jim Rotondi

four CDs on the Criss Cross Jazz label. He can also be heard on several of Charles Earland's Highnote Records releases, alongside saxophonist Eric Alexander, with whom Jim made his recording debut on Eric's Delmark release *Straight Up*. As a member of One For All, Jim shared the critical acclaim for the group's releases *Too Soon to Tell* and *Optimism* (both Sharp Nine Records).

In addition to maintaining a vigorous performing, recording, composing, and teaching schedule, Jim is a frequent clinician. He recently served on the faculty of the Stanford Jazz Workshop and is an affiliate faculty member at the State University of New York at Purchase.

Jim Rotondi's e-mail address is Tunj3625@aol.com. His website can be found at www.jimrotondi.com.

JORIS TEEPE

Bass Instructor

Respected all over the world as a bassist, writer, arranger, producer and teacher, Joris Teepe has performed and recorded with some of today's best musicians. He is comfortable in many different situations and styles of music, from playing free jazz with Rashied Ali to studio work for Bill Cosby. Teepe has recorded six CDs as a leader. *For Adults Only* (2000, Arkadia Records) features Chris Potter (sax), Don Braden (sax), David Hazeltine (piano) and Bruce Cox (drums). His new CD, *Win-Win Situation* (2003, Twin7 Records), features Randy Brecker (trumpet), Don

THE INSTRUCTORS

Braden (tenor saxophone), George Colligan (piano), and Gene Jackson (drums). All of Teepe's own CDs include great musicians, such as Carl Allen, Tom Harrell, Cyrus Chestnut, and Randy Brecker. He has also been a sideman on approximately 45 CDs.

Teepe's work as a writer makes a substantial contribution to his artistic statement. More than 50 of his compositions have been recorded by Teepe himself and by various American and European artists. His hip arrangements of Benny Golson's "Whisper Not," Billy Strayhorn's "Chelsea Bridge," and Randy Brecker's "Some Skunk Funk" are well known in the jazz community.

Since 1993, he has been an active instructor, conductor, and clinician at prestigious educational institutions in Holland, the United States, Brazil, and Germany. Last year, he became Director of Jazz Studies at the North Netherlands Conservatory in Holland, introducing a program where students can study with great teachers from New York and get a tuition-free undergraduate college degree. He also teaches privately. "Education has always served to increase my awareness," says Teepe. "The students inspire me as much as I inspire them."

Teepe started producing his own CDs in the mid-90s. Recently, he produced recordings for labels, such as Sony, Jazz-Impuls, and Challenge, on projects involving many outstanding contemporary musical artists, such as Toots Thielemans, Mike Stern, Kenny

Werner, Dick Oats, Bob Mintzer, and Eric Alexander.

Joris Teepe's e-mail address is joristeepe@aol.com. His website may be reached at www.jazzrecords.com/musicians.

ROSEANNA VITRO

Vocals Instructor

Roseanna Vitro has been enraptured by jazz since hearing her first notes of Ella, Sarah, Nancy, and Carmen.

Whether sharing the bill with Freddy Cole, Jon Hendricks, or Mark Murphy, she swings hard with high energy and melodic improvisation and sings her stories with heart and soul, while displaying her rich, warm tone and three-octave range.

Roseanna's latest appearances have included performances in Portugal, India, and South Africa as well as a Christmas television special with the Maribor Philharmonic in Slovenia. She has been on NPR with Marian McPartland and the PBS Jim Lehrer special, *Jazz Singing*. Other recent performance highlights include a concert with Jon Hendricks at Jersey City University, the Women In Jazz Festival at The Kennedy Center, Frank Foster's 70th birthday bash for NPR, *The Music of Ray Charles* for the International Association of Jazz Educators, and many more.



Roseanna Vitro

Roseanna has toured with Lionel Hampton and appeared at Town Hall with Steve Allen, BET Jazz with Ramsey Lewis, Charles Farland's Jazz Cruise with Freddie Hubbard, The Blue Note, and Birdland. Her eight distinctive and well-received

CDs were released by Telarc, Concord, CMG, Seabreeze, or A-Records/Challenge. Currently, she is recording a CD, *Tropical Postcards*, with Kenny Werner (A-Records/Challenge) for release in February 2004.

Roseanna has also recorded with Kenny Barron, Joe Lovano, Elvin Jones, George Coleman, and many others jazz luminaries. In 1994, 1995, and 2000, Downbeat Critic's poll acclaimed Vitro a "talent deserving wider recognition."

Roseanna's article "From Bebop to Bombay," chronicling her vocal studies in India, was featured in the International Association of Jazz Educators magazine. Her clinics presented at universities and conventions receive rave reviews from students and teachers alike. Vitro studied voice with Gabore Carelli and jazz technique with Anne Marie Moss, both of Manhattan School of Music. She continues her studies with Barbara Maier and heads the Vocal Jazz Department at Jersey City University.

Roseanna Vitro's e-mail address is Rvitrojazz@aol.com. Her website is www.RoseannaVitro.com.



Joris Teepe

THE INSTRUCTORS

BRUCE WILLIAMS

Saxophone Instructor

Bruce Williams is a powerful young jazz saxophonist who has made his presence known on the jazz scene by garnering critical attention with his CDs, *Brotherhood* and *Alto* (1997 and 2000, respectively, both Savant Records). He has made an indelible impression as a sideman on over 20 other CD and video recordings. Bruce has performed, toured, and recorded with a long roster of jazz legends: Little Jimmy Scott, Frank Foster, Stanley Cowell, Louis Smith, Cecil Brooks III, Russell Gann, Curtis Fuller, Roy Hargrove, Lincoln Center Jazz Orchestra, Count Basie Orchestra, and World Saxophone Quartet to name a few. He has been mentored by some of the best in the business including Frank Foster, Branford Marsalis, Joe Ford, Oliver Lake, and Cecil Brooks III.

Bruce is a versatile saxophone stylist, performing in a variety of musical environments from traditional to hip-hop to avant garde. He is the honored recipient of awards from *Down Beat* and The Charlie Parker Music and More Foundation. He appeared on two Grammy nominated recordings and has performed throughout the United States and in France, Italy, Germany, Scandinavia, Switzerland, the West Indies, and Japan.

Currently the newest and youngest member of the internationally recognized jazz group, the World



Bruce Williams

Saxophone Quartet, Bruce also leads three bands of his own—a quartet, a jazz organ trio, and a progressive electric jazz group.

A noted jazz educator and mentor to young jazz musicians, Bruce has given master classes at Ohio State, Iowa State, the University of the District of Columbia, and the Paris Conservatory in France. He has served as adjunct saxophone instructor at the New School University and at William Paterson University while continuing to nurture a healthy roster of his own private students.

Bruce Williams's e-mail address is brushwood01@aol.com. His web site is www.BruceWilliamsjazz.com.

ART MARTIN

Program Advisor

A performer, educator, adjudicator, and clinician, Art Martin has taught in New Jersey public schools for 35 years and is presently an Adjunct Instructor of Music at Montclair State University. He has studied clarinet with Louis Duques, Joe Allard, and Bill Shadel and saxophone with Carl Bethel and Joe Allard.

Art instructs students privately on saxophone, clarinet, flute, and violin as well as in jazz improvisation. He taught jazz theory and improvisation at the Foundation for Art and Music



Art Martin

Excellence summer camp at Lawrenceville School, Lawrenceville, NJ. Art has presented jazz improvisation and group memorization workshops at conventions and festivals for young musicians. He also has adjudicated teen arts festivals as well as jazz band festivals in Maryland, New Jersey, and Massachusetts.

A woodwind specialist, Martin has performed with The Drifters, The Platters, Little Anthony, Dizzy Gillespie, Al Cohn, Clark Terry, Slide Hampton, The Jimmy Dorsey Orchestra, and The Pied Pipers, among others. Art also leads his big band, The Art Martin Orchestra. Art's first recording, *Harlem Nocturne*, was made in 1972 with his quartet. His latest recording is a CD by The Art Martin Orchestra, entitled *The Best in Big Band Dancing, Vol. 1*.

Past President of NJ International Association of Jazz Educators (IAJE), Art is former manager of the NJ All State Jazz Ensemble and past Eastern Regional Coordinator for IAJE. He edited *Jersey Jazzer*, the newsletter of NJ IAJE and served on the Board of Directors for the NJ Music Education Association. Art is currently US Section Coordinator for IAJE. Having organized the first Eastern Regional Conference for IAJE, he advises other regions on the organization of regional conferences.

Art Martin's e-mail address is ammartin@bellatlantic.net.

JFT JAZZ MASTER OF THE YEAR: RON CARTER

Annually, the JFT Music Director and faculty select a Jazz Master of the Year. Throughout the ensuing year, JFT ensembles focus on this artist's compositions and a JFT Listening Session module is devoted to him or her with relevant musical and biographical information presented to the students. Most importantly, the JFT final concert features the music of the Jazz Master.

The Jazz Master of the Year is chosen from the legendary jazz musicians whose prolific creative output is accessible to young musicians. Previously honored as Jazz Master of the Year were Thelonious Monk (1998), Duke Ellington (1999), Dizzy Gillespie (2000), Horace Silver (2001), Herbie Hancock (2002), and Benny Golson (2003). Recently, living legends have been chosen not only because of the possibility that they may visit the JFT program, as Horace Silver and Benny Golson did in 2001 and 2003, respectively, but also to demonstrate that jazz is alive, well, and being written and reinvented for the 21st century.

Joining these eminent musicians is Ron Carter, distinguished bassist, cellist, composer, arranger, and *Jazz for Teens* Jazz Master of the Year for 2003-2004.

Ron Carter, who was born in Ferndale, Michigan in 1937, began studying cello at age 10. He was also proficient on violin, clarinet, and trombone and considered becoming a classical musician. However, he was always captivated by the low notes and, as a teenager in Detroit, he started playing



Judy Schiller

bass. He moved into jazz soon after, but throughout his career he has also played with symphony orchestras.

Carter is among the most original, prolific, and influential acoustic bassists in jazz. Known as a masterful soloist with astounding technical range, he also has an enviable solid reputation as an accompanist and a section player.

With an incredible 2,500 albums to his credit, he has recorded with most of music's greats including Tommy Flanagan, Gil Evans, Lena Horne, Bill Evans, B.B. King, the Kronos Quartet, Dexter Gordon, Wes Montgomery and Bobby Timmons. In the early 1960s, Carter performed

throughout the United States in concert halls and nightclubs with Jaki Byard and Eric Dolphy. He toured Europe with Cannonball Adderley. From 1963 to 1968, he was a member of the classic, acclaimed Miles Davis Quintet, developing, with Herbie Hancock and Tony Williams, a new, freer rhythm section sound. For the next decades, he recorded, freelanced widely, led his own groups, and taught

Named Outstanding Bassist of the Decade by the *Detroit News* and Jazz Bassist of the Year by *Down Beat*, Carter was chosen Most Valuable Player by the National Academy of Recording Arts and Sciences. In 1993, he won a Grammy for Best Jazz Instrumental Group, the Miles Davis Tribute Band. He garnered another Grammy in 1998 for "Call Sheet Blues," an instrumental composition from the film *'Round Midnight*. In addition to scoring and arranging music for many films, including projects for PBS, Carter has composed music for *A Gathering of Old Men*, starring Louis B. Gossett Jr., *The Passion of Beatrice* directed by Bernard Tavernier, and *Blind Faith* starring Cortney B. Vance. Carter's books include *Building a Jazz Bass Line* and the *Music of Ron Carter*, containing 130 of his compositions.

Ron Carter earned a bachelor's degree in music from the Eastman School of Music in Rochester, New York and a master's degree in double bass from the Manhattan School of Music in New York City. He has received honorary doctorate degrees from the

JFT JAZZ LEGEND OF THE YEAR: MILES DAVIS

Manhattan School of Music and the New England Conservatory of Music. Carter has led clinics, instructed jazz ensembles, and taught the business of music at numerous universities. The 2002 recipient of the prestigious Hutchinson Award from the University of Rochester, Carter is also a Distinguished Professor of Music Emeritus at the City College of New York.

Interviewed for this guide, the JFT Jazz Master of the Year quickly offered specific, structured advice for aspiring young jazz musicians. "Find a good teacher," he urged, "and develop a disciplined practice routine. Practice two hours a day, seven days a week. There's no going to Grandma's and no Thanksgiving dinner unless you've practiced!" He added that it is important to play often with varied musicians, to learn jazz history, and to understand how different leaders function. Finally, he stressed, "Never underestimate the value of your own talent."

Some of Carter's notable recordings include *The Golden Striker* (Blue Note, 2003), *Telepathy* (2001, Concord Jazz), *Bass and I* (1997, Blue Note), *Duets* (1990, EmArcy), *Piccolo* (1977, Milestone), *All Blues* (1973, CTI), *Patrao* (1980, Milestone/OJC), and *Out Front* (1966, Prestige). He is also heard on *Miles Smiles* (1998, Columbia Legacy), and *Sorcerer* (1998, Columbia Legacy).

The JFT Music Director and faculty have inaugurated the JFT Jazz Legend of the Year for 2003-2004. This designation directs students' attention to a jazz luminary who is acclaimed for his or her instrumental virtuosity as well as for innovations that he or she bequeathed to jazz. A JFT Jazz Legend is characterized by having changed jazz music in a truly significant way.

Throughout the year, students will study the Jazz Legend as a performer and an innovator. At least one module of the Listening Sessions will be devoted to this illustrious musician. His or her work will be woven through the fabric of the JFT program. Students will listen to the Legend's recordings, play his or her music, and come to personally and profoundly understand the genius and the legacy of the Jazz Legend.

What better selection as JFT's 2003-2004 and First Jazz Legend of the Year than Miles Davis – trumpeter, composer, and leader, who has been hailed as the major musical force of the second half of the 20th century.

Miles Davis was born in Alton, Illinois in 1926. The son of a dentist and a music teacher, he studied trumpet from an early age and his



Courtesy of Sony Music Entertainment

talents were soon recognized. Bowing to parental pressure to finish high school, he turned down his first professional job but did play local gigs. However, by 1945, he was in New York and enrolled at the Juilliard School. These formal music studies were short-lived. As the post war New York jazz scene exploded with bebop along 52nd St., he began taking master classes with Charlie "Bird" Parker, becoming his sideman and roommate.

By the late 1940s, Davis was creating cool jazz with other cutting-edge players, such as Gerry Mulligan, John Lewis, Max Roach, and arranger Gil Evans. This relaxed music, epitomized on the recording *Birth of the Cool*, had a profound effect on jazz, especially on the West Coast. In the early to mid-'50s, Davis recorded with jazz luminaries such as Thelonious Monk, Charlie Parker,

JFT JAZZ LEGEND OF THE YEAR: MILES DAVIS

Horace Silver, Sonny Rollins, Charles Mingus, Milt Jackson, and Art Blakey. In these sessions, he developed, exercised, and stretched his technique, reaching new emotional and umbral qualities.

In March of 1959, Davis cut the seminal *Kind of Blue*, on which he was joined by John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers and Jimmy Cobb. The recording introduced modal jazz, which used modes or scales as the basis for improvisation instead of chord progressions that were the usual foundation for improvisation in earlier styles of jazz. *Kind of Blue* has other famous attributes. Davis conceived the basic structures for the album only hours before the recording session. As a result, the songs played by his band are considered the essence of improvisation since the other musicians had never seen or heard the music before the session. The album is the best selling jazz recording of all time, a classic that is still in demand today.

In the first Miles Davis Quintet of the early '60s, Davis was joined by a young and immensely talented outfit: John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, while the second quintet (1965-1968) featured the equally accomplished Ron Carter, Wayne Shorter, Herbie Hancock, and Tony Williams. Both groups created adventurous music, which explored the outer reaches of modal jazz and looked forward to fusion.

Experimentation, innovation, and even provocation were integral to Davis's musical persona. At the begin-

ning of the '70s, he incorporated electronic instrumentation into his music, playing with dissonance, as well as varied, explosive, and shattered tones characteristic of rock. Stylistically, his music of this period reaches its zenith with *Bitches Brew* in 1969 but he continued to experiment in the rock jazz mode. In the 1980s, Miles Davis recorded, performed widely at international jazz festivals, and added to the many Grammy Awards, Grammy nominations, and other awards he had garnered over his illustrious career. Ever the innovator, only months before he died, Davis collaborated with a rapper on *Doo Bop*, which was issued in 1992.

Miles Davis reshaped jazz history, creating new musical genres, reaching new musical heights, improvising new musical ideas, and nurturing new generations of jazz artists. The following represents a short, stylistically varied selection of recordings from his prolific career: *Birth of the Cool* (1949, Blue Note), *Miles Davis Quartet* (1953, Prestige), *Bags' Groove* (1954, Prestige), *'Round About Midnight* (1955, Columbia), *Workin', Steamin', Relaxin'* (all 1956, Prestige), *Miles Ahead* (1957, Columbia Legacy), *Kind of Blue* (1959, Columbia Legacy), *Miles Smiles* (1966, Columbia Legacy), *Bitches Brew* (1969, Columbia Legacy), *Live Around the World* (1988, Warner Brothers)

JFT VOCAL JAZZ LEGEND JON HENDRICKS

Since 2002, the JFT Music Director and faculty have selected a Vocal Jazz Legend each year to provide a focus to the vocal jazz curriculum, and augment the learning of every student in JF1. The Vocal Jazz Legend is characterized as a luminary who brought vocal jazz to new heights both stylistically and musically. The vocal students learn tunes either composed by or popularized by the Vocal Jazz Legend during Master Class and Ensemble. In addition, at least one module of the listening session is devoted to the Vocal Jazz Legend. The legacy of the Vocal Jazz Legend is honored each year at the JFT Final Concert, in which the vocal students perform tunes commonly associated with him or her. Previous JFT Vocal Jazz Legends have included Newark native Sarah Vaughan (2002) and Ella Fitzgerald (2003). For 2003-2004, the Vocal Jazz Legend is the incomparable lyricist and vocalist Jon Hendricks.

Singer, lyricist, and onetime drummer, Jon Hendricks has been called the "James Joyce of Jive" by *Time*, and the "Poet Laureate of Jazz" by the jazz critic and historian Leonard Feather. Hendricks, who considers himself a "folk poet," has paved a unique career by setting lyrics to recorded jazz instrumental standards to tell an interesting story while maintaining the integrity of the original music.

Born in 1921 in Newark, Ohio, Jon Hendricks began singing by age five in his father's church. By his

LEGEND OF THE YEAR: HENDRICKS

teen years, the Hendricks family had moved to Toledo where he began appearing on radio as a featured lead singer. Two relationships with jazz luminaries markedly influenced the budding musician's career. He met and worked with the pianist Art Tatum, who took a keen interest in Hendricks's musical development. A brief but encouraging encounter with the saxophonist Charlie Parker caused Hendricks to pursue music professionally in New York City.

Hendricks was the key lyricist and principal member of the trio Lambert, Hendricks, and Ross, which was formed in 1958. During their six years together, the trio toured widely and recorded extensively, featuring a repertoire of innovative jazz "vocalese," written by Hendricks and arranged by Lambert. Considered by many to be the most remarkable vocal group in music history, the legendary trio mastered the vocalese technique of adding words to complex jazz instrumental classics, including those of Count Basie and Duke Ellington.

After working with a new group, Jon Hendricks and Company, he moved to London in 1968 and performed throughout Europe and Africa for five years. He appeared in the British film *Jazz Is Our Religion* and the French film *Hommage à Cole Porter*, and was frequently seen on British television. Returning to the United States, Hendricks became a jazz critic for the *San Francisco Chronicle* and taught at California State University at Sonoma and at the University of California at



Courtesy of Abby Hoffer Enterprises

Berkeley. In the late 1970s, he created a group, the Hendricks Family, which performed extensively. He is currently Distinguished Professor of Jazz Studies at the University of Toledo and has recently been a guest lecturer at the Sorbonne in Paris, France. He continues to write lyrics, often to pieces drawn from the classical music canon, and he tours with a male vocal group, Four Brothers.

Hendricks's multifaceted career has included work in theater. He produced, directed, wrote, and appeared in his stage piece, *Evolution of the Blues*. First mounted for the Monterey Jazz Festival in 1960, it has been revived several times and ran for five years at the Broadway Theater in San Francisco.

Hendricks has received numerous awards. His 1985 album *Vocalese* garnered five Grammy Awards. *Somewhere To Lay My Weary Head*, his television documentary, won Emmy, Iris, and Peabody awards.

Jon Hendricks has worked with many of the great names in jazz. Among them are Count Basie, Dizzy Gillespie, Art Blakey, Buck Clayton, Miles Davis, Thelonious Monk, Wynton Marsalis and Bobby McFerrin. Countless vocalists and vocal groups across the music spectrum have sung his lyrics.

Notable Lambert, Hendricks, and Ross recordings include *Swing a Song of Basie* (1957, Verve), *The Swingers!* (1958, EMI), *Lambert, Hendricks and Ross Sing Ellington* (1960, Sony), *Lambert, Hendricks and Ross* (1960, Columbia), and *High Flying* (1962, Columbia). Some recordings featuring solos by Jon Hendricks are *Evolution of the Blues Song* (1960, Columbia), *Jon Hendricks Recorded in Person at the Trident* (1963, Smash), *Freddie Freeloader* (1990, Denon), and *Boppin' at the Blue Note* (1993, Telarc). His vocals appear on numerous recordings that spotlight other acclaimed jazz musicians, such as *Dave Brubeck: Time Signatures, A Career Retrospective* (1991, Columbia) and Art Blakey and the Messengers' *Mission Eternal, Vol. 2* (1973, Prestige).

HOW TO PRACTICE

by Don Braden, Music Director of *Jazz for Teens*

Listen Get Miles Davis's *Kind of Blue*, and any of the other recordings that the faculty have recommended, and try to listen carefully for at least a half-hour a day. Listen to what each instrument is doing, and listen to the soloists. Pay attention to the melodies as they are improvised, the sound, the swing feel of the eighth notes, the phrasing, and the nuances (such as vibrato, scoops, etc.) Also observe how each soloist interacts with the rhythm section.

One more note: even though "smooth jazz," such as that played on radio station FM CD 101.9, is often of good quality, it has no practical value in learning to play or sing modern jazz. If possible, focus your listening efforts on the undisputed jazz masters listed elsewhere in this Guide.

2 Emphasize this important point: focus your energy on learning how to swing! When you're listening, pay attention to how the masters on your instrument phrase the eighth notes. Lack of swing is the number one factor that makes students sound inexperienced. The professional jazz players are always swinging!

3 Learn some more scale and chord theory. Most intermediate and advanced improvisation techniques require good knowledge of scales

and chords. Learn all the scales (and arpeggios 1-3-5-7-9) in all twelve keys. Start with Major, Minor and Dominant 7th, and the Blues scale. Then go for the Diminished Whole Tone, Half-Diminished, and Diminished. Also, make sure you're fluid on the chromatic scale over the full range of your instrument.



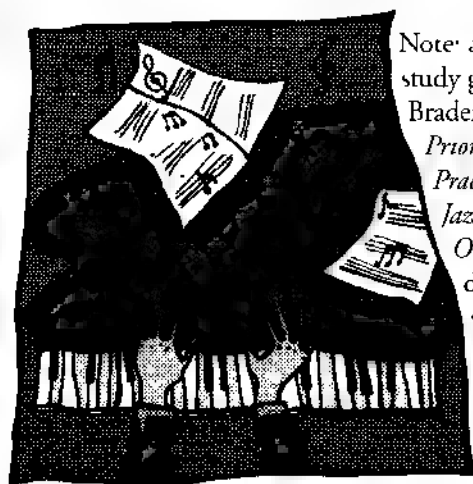
4 Make sure your instrument is in good repair. Make a habit of seeing the repairman at least every three to six months.

5 Always play with a full tone (not necessarily full volume). Play long tones daily.

6 Always practice in time (use a metronome).

7 Try to consistently play in tune (use a digital chromatic tuner).

8 Try to allow at least an hour a day (two hours is better!) for practice, and plan that time, so that you get the most accomplished. Be consistent!



Note: a more detailed study guide by Don Braden, entitled *Priorities for Practice for the Jazz Musician. An Outline*, will be distributed to students during classes.

MORE ADVICE ON PRACTICING FROM JFT INSTRUCTORS

JFT instructors have many additional words of advice for students practicing at home. First, students are strongly encouraged to seek out the recommended recordings listed in the following pages.

"Listen to some real jazz," says Mike LeDonne. "That would be the best ear training."

"Listen to as much jazz as possible but be selective," says Earl McIntyre. "Listen for certain qualities, such as tone, time, and turnarounds. Determine what makes a soloist special for you. Work on long tones—no one wants to listen to a soloist with an unpleasant sound! Make sure each note has a beginning, a middle, and an end. Practice scales for execution and ear training."

Roseanna Vitro adds, "Practicing with the tunes you love from any one of the recordings I have mentioned will be great for your ears."

Ron Jackson stresses the importance of time feel. "Work on your rhythm and time. That's the most important thing about this music. Practice all your note values, using scales. Use a metronome or drum machine, and eventually you'll develop an inner sense of time. That's what I lacked in my playing for years, even though I had all the technique and scales and tunes."

Bruce Williams says, "Practice slowly with a metronome to gain a sense of evenness and clarity in your phrases. Practice études or patterns with the metronome, setting the quarter note at 40-60 beats. Gradually increase the tempo."

All instructors urge students to purchase a tape recorder or mini-disc to listen back to their own playing in class and at home.

RECOMMENDED INSTRUCTIONAL/ THEORY BOOKS

The following list does not include books of transcribed solos by jazz masters. Students are strongly encouraged to seek out these books on their own. For "fake books" (sheet music for standard compositions), Don Braden recommends The New Real Book, Vols. 1, 2, and 3 (Sher Music Co.) Roseanna Vitro suggests The New Real Book (vocal) – C version (Sher Music Co.), while Earl McIntyre recommends The Real Easy Book (Sher Music Co.) for beginner to intermediate students.

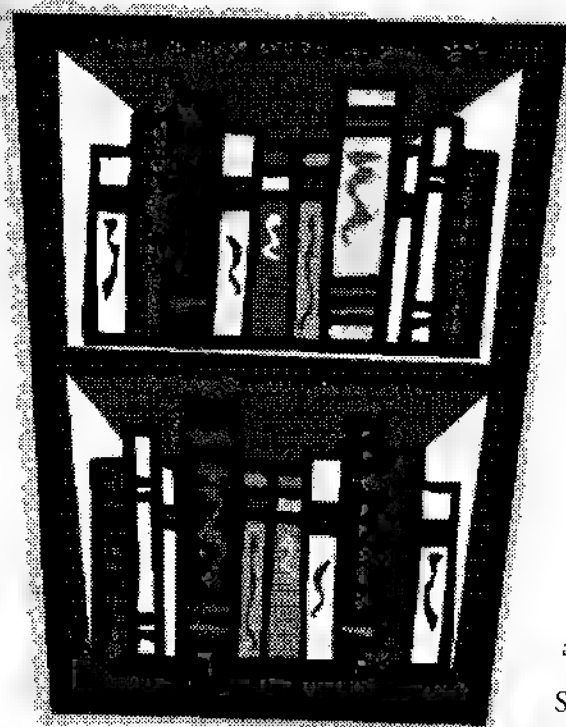
Aebersold, Jamey. Vol. 1. How to Improvise, Vol. 2: Nothin' But Blues, Vol. 3: The II/V7/I Progression, Vol. 6: Charlie Parker, Vol. 8: Sonny Rollins, Vol. 12: Duke Ellington, Vol. 25, 17 All-Time Standards, Vols. 26/27: John Coltrane, Vol. 33: Wayne Shorter, and Vol. 67: Tune Up – Six Tunes in All 12 Keys (Jamey Aebersold Jazz, tel. (800) 456-1388 or <http://www.jazzbooks.com>). Books include play-along CDs or cassettes for practice drills. Recommended by Don Braden.

Arban, Jean B., and Edwin F. Goldman. Arban's Complete Conservatory Method for Trumpet (Carl Fischer Music, 1982). Anything and everything related to playing the trumpet. Recommended by Valery Ponomarev.

Caruso, Carmine. Musical Calisthenics for Brass (Hal Leonard Publishing, 2002). Recommended by Earl McIntyre.

Chapin, Jim. Advanced Techniques for the Modern Drummer (Jim Chapin, 1997). Recommended by Cecil Brooks III.

Coker, Jerry. Listening to Jazz (Prentice-Hall, 1979). Recommended by Don Braden.



Cooper, Helen. The Basic Guide to How to Read Music (Perigee Books, Berkeley Publishing Group, 1985). Recommended by Roseanna Vitro.

Hearle, Dan. Scales for Jazz Improvisation (Columbia Pictures Publications, 1983). Recommended by Bruce Williams.

Klose, H. 25 Daily Exercises for Saxophone. (Carl Fischer, 1995). Recommended by Bruce Williams.

Leavitt, William. Modern Method for Guitar, Vols. 1-3 (Berklee Publications, Berklee College of Music). Recommended by Ron Jackson.

Leavitt, William. Melodic Rhythms for Guitar (Berklee Publications, Berklee College of Music). Recommended by Ron Jackson.

Reed, Ted. Syncopation (Alfred Publishing, 1957). For drummers only. Recommended by Cecil Brooks III.

Reeves, Scott D. Creative Jazz Improvisation (Prentice-Hall, 1989). Recommended by Don Braden.

Snidero, Jim. Jazz Conception (Advance Music) For players on all instruments at all levels to learn and practice jazz. Recommended by Mike LeDonne and Roseanna Vitro.

Stoloff, Bob. Scat (Gerard & Sarzin, 1999). For vocalists. Recommended by Roseanna Vitro.

Weir, Michele. Vocal Improvisation (Advance Music). Recommended by Roseanna Vitro.

Wyatt, Keith, and Carl Schroeder. Harmony and Theory: A Comprehensive Guide for All Musicians (Hal Leonard Publishing, 1998). Recommended by Roseanna Vitro.

RECOMMENDED HISTORICAL/ REFERENCE BOOKS

Bogdanov, Vladimir et al, editors. The All Music Guide, 4th edit (Backbeat Books, 2002). Recommended by Roseanna Vitro

Carr, Ian. Miles Davis, The Definitive Biography (Thunder's Mouth Press, 1982). Recommended by Don Braden. Sheds new light on Davis's life and career from early New York days through all his years of extraordinary achievements. Recommended by Don Braden.

Davis, Miles. Miles: the Autobiography (Simon & Schuster, 1989). Warning: graphic detail and explicit language. Recommended by Ron Jackson.

Ellington, Duke. Music is My Mistress (Da Capo, 1973). Autobiographical writings. Recommended by Mike LeDonne.

Mingus, Charles. Beneath the Underdog (Vintage, 1971). An imaginative work by the great bassist, composer, and bandleader, mixing autobiography and literary invention. Recommended by Joris Teepe.

Pinkney, A D. Ella Fitzgerald: The Tale of a Vocal Virtuoso. (JAT's, 2002). Recommended by Roseanna Vitro



Photography by Lo Young

Porter, Lewis. John Coltrane University of Michigan Press, 1999). Definitive assessment of life and work of renowned saxophonist based on previously unpublished interviews and materials. Recommended by Bruce Williams.

Reisner, Robert; edited by Bird. The Legend of Charlie Parker (DaCapo, 1989) © 1962 by Robert George Reisner. Recommended by Mark Gross.

Shaw, Arnold. 52nd St. The Street of Jazz (Da Capo, 1971). Original title was The Street That Never Slept. A history of the famous New York street in its heyday, from the 1930s to the 1950s. Recommended by Mike LeDonne

Summerfield, Maurice J. The Jazz Guitar: Its Evolution, Players and Personalities Since 1900 (Ashley Mark Publishing Company, 1998). More than 300 biographical entries, includ-

ing JET's Ron Jackson. Recommended by who else? Ron Jackson

Wells, Dickie. The Night People. Reminiscences of a Jazzman (Smithsonian Institution, 1971). Recommended by Mike LeDonne.



RECOMMENDED ARTISTS AND RECORDINGS

DON BRADEN

Significant Artists

Of course, I cannot include everyone, but these are the ones that influenced me the most:

Louis Armstrong, pioneer of the jazz small group, and great trumpeter/vocalist; **Charlie Parker**, jazz genius, one of the pioneers of bebop, and father of modern jazz phrasing; **Cannonball Adderley** and **Sonny Rollins**, the hardest swinging modern saxophonists; **John Coltrane**, the most influential saxophonist, except for Bird, and the most spiritual; **Herbie Hancock**, the hardest swinging, most versatile modern jazz pianist, plus, a harmonic genius; **Wayne Shorter**, one of the greatest composers of the 20th Century; **Art Blakey**, great drummer and seminal bandleader, **Freddie Hubbard**, the hardest swinging, most versatile modern jazz trumpeter, **Duke Ellington**, the most prolific and influential band leader and composer, plus a great pianist; **Art Tatum**, the greatest jazz virtuoso ever; **Dexter Gordon**, incredible sound and phrasing; **Elvin Jones**, the hardest swinging modern drummer; **Carmen McRae**, the hardest swinging jazz vocalist; **Betty Carter**, super-creative jazz vocalist; **Sarah Vaughan**, the most beautiful, smooth, silky voice in jazz; **Ella Fitzgerald**, jazz's best scat singer; and **Dizzy Gillespie**, pioneer of bebop, father of world jazz, and ambassador of jazz

Recommended Recordings

Wayne Shorter, *Speak No Evil* (1964, Blue Note). Amazing tunes and incredible solos, and one of the few records with Herbie Hancock and Elvin Jones together

Dizzy Gillespie, *Sonny Side Up* (1957, Verve). Dizzy sounds great, plus unbelievable tenor sax battles between Sonny Rollins and Sonny Stitt. **Miles Davis**, *My Funny Valentine* (1964, Columbia). The band just sounds amazing (I like it even better than *Kind of Blue*).

CECIL BROOKS III

Significant Artists

I have been most influenced by **Tony Williams** for his musicianship and supreme musicality; **Roy Haynes** for his excellent communication of swing, melody, and rhythm; **Art Blakey**, a driving force and the personification of swing, for his command of rhythm and time; **Wayne Shorter** for his harmony and arranging; and **Stanley Turrentine** and **Charles Earland** for groove, solo construction, and melodic arrangements.

Recommended Recordings

Art Blakey, *Moanin'* (1958, Blue Note), *Free For All* (1964, Blue Note).

Max Roach, *Percussion Butter Sweet* (1961, Impulse!).

Miles Davis, *Milestones* (1958, Columbia, with Philly Joe Jones, drums), *Live at the Blackhawk Volume 1* (1961, Columbia, with Jimmy Cobb, drums), *Miles in Berlin* (1964, Columbia, with Tony Williams, drums), *Live at the Plugged Nickel* (1965, Columbia, with Tony Williams, drums).

Jimmy Smith and Wes Montgomery, *Jimmy and Wes The Dynamic Duo* (1966, Verve).

MARK GROSS

Significant Artists

I worked with **Lionel Hampton** for three years. He taught me not only the importance of swinging but also the importance of showmanship on the bandstand. I have been with the Ellington Orchestra for ten years now and **Mercer Ellington** showed me more of the business in this profession. I was the last altoist to work with **Nat**

Adderley, and since I was a longtime admirer of the Adderley Brothers, this was a dream come true

Recommended Recordings

Thelonious Monk, *Genius of Modern Music* (1947, Blue Note Records).

Duke Ellington, *Ellington at Newport* (1956, Columbia Records).

The Cannonball Adderley Quintet, *Live on Planet Earth* (1995, reissued on West Wind Records).

Cannonball Adderley with Bill Evans, *Know What I Mean?* (1961, Riverside Records).

Ella Fitzgerald and Louis Armstrong, *Ella And Louis* (1956, Verve Records).

Dave Holland Big Band, *What Goes Around* (2002, ECM Records).

RON JACKSON

Significant Artists

One of my biggest influences was the guitarist **Wes Montgomery**. His style of playing was so innovative and unorthodox—the chord voicings, block chords, octaves, and thumb technique—that he changed the whole word of jazz guitar. Montgomery was influenced by **Charlie Christian**, one of the first musicians to play jazz on electric guitar. Christian was so fluid from an early age—he died when he was only 25, in 1942. Wes used to play Charlie Christian solos on his gigs, but on his recordings, you can't tell that Wes Montgomery played like Christian before. The point is to develop your own style and your own voice, which is the hardest thing to do. **Django Reinhardt** (1910-1953), a French-Belgian gypsy, was another great early guitarist. He was a masterful virtuoso, even though he only had the use of two fingers in his left hand because of a childhood injury. **George Benson** is, I think, the greatest living jazz guitar player now. **Pat Martino** isn't bad himself, and I used to listen to him a lot.

I was influenced by rock guys when I was a kid: **Jimmy Page**, **Eddie Van**



Photograph by DeShong

Halen, and **Jimi Hendrix**. These guys are great at what they do. You should pursue what you feel is in your heart, and not be ashamed of that, either.

As far as other musicians, **Miles Davis** was one of the guys who developed along with the times, and wasn't living in the past. **Herbie Hancock** is the same way—he can play anything. Other favorites of mine are **John Coltrane**, **Charlie Parker**, **Sonny Rollins**, **Art Blakey**, and **Tony Williams**. Among younger players, someone who has a really original sound is **Kenny Garrett**, the alto saxophonist.

Recommended Recordings

Django Reinhardt, *Best of Django Reinhardt* (1996, Blue Note).

Charlie Christian, *The Genius of the Electric Guitar* (1939-41, Columbia)

Wes Montgomery, *Incredible Jazz Guitar* (1960, OJC).

Pat Martino, *Footprints* (1992, 32Jazz).

Charlie Parker, *The Quintet/Jazz at Massey Hall* (1953, OJC).

Sonny Rollins, *A Night at the Village Vanguard, Vol. 1* (1957, Blue Note).

John Coltrane, *Blue Train* (1957, Blue Note).

Herbie Hancock, *Takin' Off* (1963, Blue Note)

Miles Davis, *'Round About Midnight* (1955-56, Columbia), *Decoy* (1984, Columbia).



MIKE LEDONNE

Significant Artists

Duke Ellington, who taught me no matter how harmonically and melodically sophisticated the music, it can still swing hard, remain tied to the blues, and true to the basic feeling that separates jazz from all other music. **Miles Davis** who taught me that less is more. His bands are still my model for, among other things, how a rhythm section should sound. He also employed some of my biggest influences on the piano, e.g., **Wynton Kelly**, **Red Garland**, and **Herbie Hancock**. **Bud Powell**, who taught me how to translate Charlie Parker onto the piano. I was also attracted to his strong, fiery touch and the depth of feeling in his music. **Hank Jones**, who taught me how to bridge the gap between the styles of Art Tatum, Teddy Wilson, and Bud Powell. I also love the big warm sound he gets out of the instrument. **Cedar Walton**, who taught me motivic development in improvisation, as well as how to play a simple three- or four-note phrase, take it apart and develop it through the chord progression.

Recommended Recordings

Louis Armstrong, *The Hot Fives, Vol. 1* (1998, Columbia), *The Hot Fives and Hot Sevens, Vol. 2* (1989,

Columbia), *The Hot Fives and Hot Sevens, Vol. 3* (1991, Columbia). **Duke Ellington**, *Jumpin' Punkins* (RCA Vintage Series), *The Blanton Webster Band* (1940-42, RCA Bluebird),

Great Paris Concert (1963, Atlantic).

Charlie Parker, *The Savoy Recordings! Master Takes* (1944-48, Savoy).

Count Basie, *The Original American Decca Recordings* (1937-39, Decca), *Basie in London* (1956, Verve).

Miles Davis, *Relaxin'* (1956, OJC), *Kind of Blue* (1959, Columbia), *Friday Night at the Blackhawk: Volume 1* (1961, Columbia), *Four & More* (1964, Columbia).

John Coltrane, *Giant Steps* (1959, Atlantic), *Bags & Trane* (1959, Atlantic), *Crescent* (1964, Impulse!).

Herbie Hancock, *Speak Like a Child* (1968, Blue Note).

Hank Mobley, *Soul Station* (1960, Blue Note).

EARL MCINTYRE

Significant Artists

These musicians have had the greatest influence on me: **J.J. Johnson**, **Curtis Fuller**, **Frank Rosolino**, **Slide Hampton**, **Steve Turre**, **Robin Eubanks**, **Jack Teagarden**, **Al Grey**, **Tricky Sam Nanton**, **Lawrence Brown**, **Benny Powell**, and **Carl Fontana**.

Recommended Recordings

Any **Art Blakey** recording featuring **Freddie Hubbard**, **Wayne Shorter**, and **Curtis Fuller** such as **Art Blakey**

& the **Jazz Messengers**, *Caravan* (1962, Blue Note), *Free For All* (1964, Blue Note).

Any **Art Farmer** and **Benny Golson** recording such as *Meet The Jazztet* (1960, MCA/Chess), *The Jazztet at Birdhouse* (1961, Verve/ARGO).

Jay Jay (JJ) Johnson, *The Eminent J.J. Johnson, Vol. 1* (1953, Blue Note), and *Vol. 2* (1955, Blue Note), *J.J.'s Broadway* (1963, Verve).

Slide Hampton Octet, *Post Bop* (1960, Atlantic), *Sister Salvation* (1960, Atlantic).

Al Grey, *Last of the Big Plungers* (1959, Argo).

VALERY PONOMAREV

Significant Artists

Musicians who have influenced me the most are **Clifford Brown**, **Lee Morgan**, **Freddie Hubbard**, **Charlie Parker**, **John Coltrane**, **Art Blakey**, **Wayne Shorter**, and **Elvin Jones**.

Recommended Recordings

Listen to any recordings by **Louis Armstrong**, **Duke Ellington**, **Charlie Parker**, **Dizzy Gillespie**, **Miles Davis**, **John Coltrane**, and **Art Blakey and the Jazz Messengers**. At the very least, get the following:

Art Blakey and the Jazz Messengers, *Moanin'* (1958, Blue Note).

Clifford Brown and **Max Roach**, *Study in Brown* (1954, Polygram Records).

Ornette Coleman, *The Shape of Jazz to Come* (1955, Atlantic).

Miles Davis, *Milestones* (1959, Columbia).

John Coltrane, *Blue Train* (1957, Blue Note).

JIM ROTONDI

Significant Artists

George Coleman is the strongest improviser I have ever had the honor of playing with. **Ray Charles** taught me to give 110% no matter what. I've learned a great amount about every thing related to jazz from **Curtis Fuller**.

Recommended Recordings

Miles Davis, *Kind of Blue* (1959, Columbia).

John Coltrane, *Giant Steps* (1959, WEA/Atlantic).

John Coltrane, *Blue Train* (1957, Blue Note).

Louis Armstrong, *Hot Fives & Hot Sevens* (1925, Jazzterdays Records).

Duke Ellington, *Afro-Bossa* (1962, Reprise).

JORIS TEEPE

Significant Artists

A selection of general artists that influenced me: **Miles Davis**, **Charlie Parker**, **Dizzy Gillespie**, **Oscar Peterson**, **Barney Kessel**, **Wes Montgomery**, **John Coltrane**, **Ray Brown**, **Art Blakey**, **Sonny Rollins**, **Paul Chambers**, **Philly Joe Jones**, **Ron Carter**, **Tony Williams**, **Wynton Kelly**, **Herbie Hancock**, **Tom Jobim**, **Frank Sinatra**, **Bill Evans**, and **Ahmed Jahmal**.

I'm also influenced by **Michael Brecker**, **John Scofield**, **James Brown**, **The Crusaders**, **Chaka Khan**, **Sting**, **Prince**, **Hermeto Pasqual**, **Beethoven**, **Debussy** and **Shostakovich**.

Recommended Recordings

Miles Davis, *Kind of Blue* (1959, Columbia), *Tutu* (1986), *Live at the Plugged Nickel* (1965, Sony/Columbia).

Sonny Rollins, *Way Out West* (1957, Fantasy).

John Coltrane, *Giant Steps* (1959, Atlantic).

Art Blakey and the Jazz Messengers, *Mosaic* (1961, EMD/Blue Note).

Barney Kessel/Ray Brown/Shelly Mann, *The Poll Winners Three* (1959, Fantasy).

Bill Evans Trio, *How My Heart Sings* (1962, Fantasy).

Frank Sinatra, *The Best of the Capitol Years* (1953, EMD/Capitol).

Ahmed Jahmal, *Live at the Pershing* (1996, Jazz Hour).

Wes Montgomery, *Full House* (1989, Fantasy).

Joris Teepe, *For Adults Only* (2000, Arkadia).

ROSEANNA VITRO

Significant Artists

Ella Fitzgerald, **Sarah Vaughan**, **Billie Holiday**, **Betty Carter**, **Carmen McRae**, **Joe Williams**, **Mel Torme**, **Bobby McFerrin**, **Al Jarreau**, **Dinah Washington**, **Jon Hendricks**, **Nina Simone**, **Diane Reeves**, **Elis Regina**, **Mark Murphy**, **Anita O'Day**, **Louis Armstrong** and **Lambert, Hendricks, and Ross**. There are many great jazz singers to discover who have contributed to jazz, but this small grouping is a good beginning.

Recommended Recordings

Ella Fitzgerald, *Ella in Berlin* (1960, Verve).

Billie Holiday, anything recorded between 1933 and 1945.

Sarah Vaughan, *No Count Sarah* (1958, Emarcy).



Photo: John V. DeBenedis

Carmen McRae, *Carmen Sings Monk* (1988, RCA Novus).

Betty Carter, *Now It's My Turn* (1976, Roulette).

Lambert, Hendricks, and Ross, *Everybody's Boppin'* (1959, 61, Columbia).

Jon Hendricks, *Freddie Freeloader* (1990, Denon Music).

Nancy Wilson, *Yesterday's Love Songs* (1963, Capitol Records), *But Beautiful* (1969, Capitol), *Nancy Wilson and Cannonball Adderley* (1962, EMD/Blue Note).

Mark Murphy, *Song for the Geese* (1997, BMG Music), *The Best of Mark Murphy* (1959, 32 +Records).

Diane Reeves, *Diane Reeves "Live"* (2000, Blue Note).

BRUCE WILLIAMS

Significant Artists

Musicians who have had the greatest direct influence on me are **Jackie McLean**, **Sonny Stitt**, **Hank Crawford**, **Grover Washington Jr.**, **Miles Davis**, **Freddie Hubbard**, **Wayne Shorter**, **Ernie Henry**, **Cannonball Adderley**, **John Coltrane**, **Gary Bartz**, **Charlie Parker**, **Donald Harrison**, **Frank Foster**, **James Spaulding**, **Webster Young**, **Kenny Garrett**, **Steve Wilson**, **Sonny Clark**, **Joe Lovano**, **Stanley Turrentine**, **Rufus Reid**, **Stanley Cowell**, **Jimmy Scott**, and **Prof. Calvin Jones**.

Recommended Recordings

Jackie McLean, *Jackie's Bag* (1960, Blue Note Records).

Charlie Parker, *Jam Session* (1952, Verve Records).

John Coltrane, *Coltrane plays the Blues* (1962, Impulse).

Dexter Gordon, *Our Man in Paris* (1963, Blue Note Records).

Cannonball Adderley, *Radio Nights* (2002, Hyena Records).

RECOMMENDED RESOURCES FOR RESEARCH, PRINTED MUSIC, AND RECORDINGS

Many instructors advise students to start with their school and local libraries, which are sure to contain at least a few useful books and recordings.

The faculty also encourages students to visit the **Institute of Jazz Studies (IJS)**, at Rutgers University in Newark. The IJS is the largest jazz archive in the world, with an endless supply of jazz books, magazines, videos, and recordings. Students must call ahead and make an appointment. Plan a trip during a school holiday break, since the IJS is only open weekdays from 9:30 a.m. to 4:30 p.m. The IJS is located on the 4th floor of Dana Library, 185 University Ave., Newark, tel. (973) 353-5595.

Another great library resource is the **New York Public Library for the Performing Arts** at 40 Lincoln Center Plaza, New York, NY 10023-7498. The Music Division has one of the world's preeminent music collections with both lending and research sections as well as free concerts, exhibits, and other programs. Open Tuesday through Saturday, 12 noon to 6 p.m. and Thursday evenings until 8 p.m. Call (212) 870-1630 or go to <http://www.nypl.org/research/lpa/lpa.html> for more information.

For printed jazz music in Manhattan try **Charles Colin** (315 W. 53rd St., tel. (212) 581-1480) or **Colony Record & Radio Center** (1619 Broadway, tel. (212) 265-2050). Colin also specializes in brass instruments.

In New Jersey, **Sam Ash** carries instructional books and printed music, and will mail order anything not in stock. Locations are in Cherry Hill, tel. (609) 667-6696 and

Paramus, tel. (201) 843-0119. **The World of Music** in Summit carries instructional books and printed music and will order anything not in stock, tel. (908) 273-1171.

Jamey Aebersold's books (recommended above), along with many other instructional books, are available at **Jamey Aebersold Jazz**, tel. (800) 456-1388 or <http://www.jazzbooks.com>.

As for CDs and used LPs, instructors recommend second-hand shops, such as those along St. Mark's Place between Second Avenue and the Bowery in downtown Manhattan. For new CDs, **J&R Records**, **Tower Records**, **Virgin Megastore**, and **HMV Records** have several outlets in Manhattan. Internet retail sites like **amazon.com**, **cdnow.com**, and **cdconnection.com** have good selections. The **Jazz Record Center** (236 W. 26th St., 8th floor, Manhattan, tel. (212) 675-4480) has a huge selection of used CDs and hard-to-find LPs.



Photograph by D. McHenry

RECOMMENDED CLUBS

The following list of venues, all recommended by JFT instructors, does not include concert stages like NJPAC, so check for scheduled jazz performances.

In Manhattan:

Birdland: 315 W. 44th St., tel. (212) 581-3080, <http://www.birdlandjazz.com>. A newer club in midtown, booking well-known artists. Underage customers are prohibited from the cheaper seats at the bar.

Blue Note: 131 W. 3rd St., tel. (212) 475-8592, <http://bluenote.net>. A noted jazz club that is very expensive, except for Monday nights. Underage customers are prohibited from the cheaper seats at the bar.

Cornelia Street: 29 Cornelia Street, tel. (212) 989-9319, <http://www.corneliastreetcafe.com>. Restaurant with full food and wine menus, art collection, and outdoor seating. It hosts many cultural events including jazz performances. Their website is a wealth of information.

Detour: 349 E. 13th Street, tel. (212) 533-6212, <http://www.jazzdetour.com>. This bar features live performances seven days a week.

Internet Cafe: 82 E. 3rd St., tel. (212) 614-0747, <http://www.bigmagic.com>. A small, inexpensive club with adventurous bookings.

Iridium: 48 W. 63rd St., tel. (212) 582-2121, <http://www.iridiumjazz.com>. Opposite Lincoln Center, booking well-known artists. Those under 18 must be accompanied by an adult.

Jazz Gallery: 290 Hudson Street, tel. (212) 242-1063, <http://www>

jazzgallery.org. A cultural center with performance and exhibition space for visual, performing, and literary arts which focus on jazz as a central theme. This includes jazz performances.

The Jazz Standard: 116 E. 27th St., tel. (212) 576-2232, <http://www.jazzstandard.net>. A club that books top names. Students with valid ID get 50% off the 9.00 p.m. set on Sundays.

Kavehaz: 37 W. 26th St. tel. (212) 343-0612, <http://www.kavehaz.com>. A European-style coffee house, also called the "Gallery Café," featuring art exhibits, bar, food, and live jazz performances.

The Knitting Factory: 74 Leonard St., tel. (212) 219 3055, <http://www.knitmedia.com>. Three floors of music, often inexpensive, emphasizing experimental, avant-garde jazz.

Smalls: 183 W. 10th St., tel. (212) 929 7565. A great environment for high schoolers: inexpensive, no liquor, and an enthusiastic, young jazz audience.

Smoke: 2751 Broadway at 106th St., tel. (212) 864-6662. Usually featuring younger straight ahead players, with jam sessions on Monday nights.

Sweet Rhythm: 88 7th Ave. South, tel. (212) 255-3626, <http://www.sweetrhythmny.com>. Housed in the space of the legendary Sweet Basil's, this club features many styles of live and recorded music. In Fall 2003, will partner with New School University to present student musicians.

Tonic: 107 Norfolk St., tel. (212) 358 7501, <http://www.tonic107.com>. Inexpensive venue for experimental,

avant-garde jazz. Minimum age 16. Afternoon clinics for students will take place during the summer.

The Village Vanguard: 178 7th Ave. South, tel. (212) 255 4037, <http://www.villagevanguard.net>. Top club and historic landmark, where classic recordings were made by Bill Evans, Sonny Rollins, and John Coltrane.

Zinc Bar: 90 W. Houston St., tel. (212) 477-8337, <http://www.zincbar.com>. A small, inexpensive club which books jazz and Latin music. Vocal instructor Roseanna Vitro recommends the Brazilian music on Sundays.

In New Jersey:

Crossroads: 78 North Ave., Garwood, tel. (908) 232-5666. Students can participate in an "Open Jazz Jam," Tuesday nights from 8:30 p.m. to 1:30 a.m., with no cover. Those under 18 must be accompanied by an adult.

The Priory: 233 W. Market St., Newark, tel. (973) 242-8012. Features jazz, usually local groups, on Friday nights and Sunday brunch.

Trumpets Jazz Club and Restaurant: 6 Depot Sq., Montclair, tel. (973) 744-2600, <http://www.trumpetsjazz.com>. Books top names, especially on weekends. Open jam sessions two Sundays a month.

Shanghai Jazz: 24 Main St., Madison, tel. (973) 822-2899, <http://www.shanghaijazz.com>. Club/restaurant featuring mainstream jazz. No cover but food/drink minimum. Reservations recommended.

Cecil's: 364 Valley Rd., West Orange, tel. 973-736-4800, <http://www.CecilsOnline.com>. Owned by JFT's own Cecil Brooks III, this club features the finest in jazz, big bands, and blues, and every Tuesday has a swinging jam session, emceed by JFT's own Bruce Williams.

RECOMMENDED RADIO STATIONS

WBGO 88.3 FM, Newark. The leading jazz station in the New York metropolitan area, with jazz around the clock. WBGO can also be heard on the Internet at <http://www.wbgo.org>.

WKCR 89.9 FM, New York. The radio station of Columbia University, with jazz programs weekdays from 5:00 to 9:30 a.m., 12:00 to 3:00 p.m., and 6:00 to 9:00 p.m.; Saturdays from 6:00 to 9:00 p.m.; and Sundays from 2:00 to 7:00 p.m. For more information, visit their website at <http://www.columbia.edu/cu/wkcr>.

RECOMMENDED MAGAZINES

Most instructors feel that the jazz magazines currently on the market are not of the highest quality. However, other instructors, with some hesitation, recommend *Cadence*, *Down Beat*, *Jazziz*, and *JazzTimes*. Drum instructor Cecil Brooks III recommends *Modern Drummer*, and guitar instructor Ron Jackson recommends *Just Jazz Guitar*, a publication based in Atlanta.

RECOMMENDED INTERNET SITES

<http://www.wbgo.org> – the site for WBGO Jazz 88, with schedule information, links to various jazz sites, and live Internet radio.

<http://www.JazzUsa.com> – a site with articles, interviews, news and reviews. Recently released albums, upcoming events, and news topics are all discussed here.

<http://www.downbeat.com> – the official website of the jazz publication *Down Beat*. This site is a highly recommended means of keeping one's finger on the pulse of the jazz world.

<http://www.jazztimes.com> – the official website of *Jazz Times*, another jazz magazine. This site is a fantastic way to get the latest scoop on news and recording releases in the world of jazz.

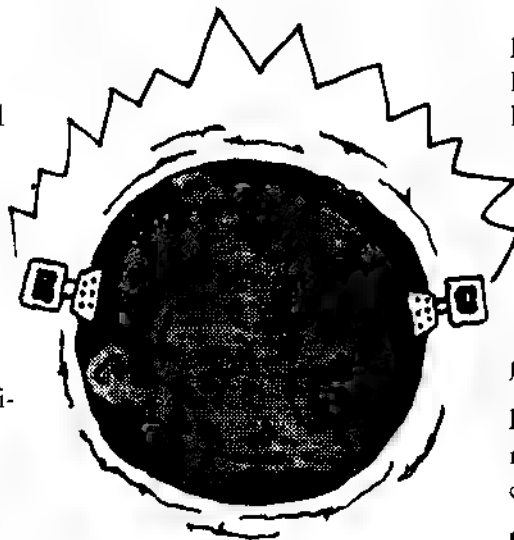
<http://www.nwu.org/jazz> – maintained by Northwestern University radio, WNUR FM, with a wide range of jazz links.

<http://www.jazzonline.com> – a clean, modern jazz resource. A solid reference and information source, it features reviews galore, some downloads, and an interview/Q&A section with jazz artists.

<http://www.jazzreview.com> – a complete online reference for all things jazz. News, reviews from guests, and CD databases make this site a wonderful destination for the latest as well as archival information on the jazz world.

<http://www.allmusicguide.com> – a reference for all forms of music, not simply jazz. A library of discographies, biographies, timelines, music reviews, and libraries make this site a remarkably large resource.

<http://www.barisax.mu> – a site with a very specific goal – to serve as a web-portal to as many baritone saxophone instrumentalist websites as possible.



<http://jazzplus.gmn.com> – a large, comprehensive music site with a jazz section featuring reviews, interviews, MP3 downloads, and regularly scheduled live broadcasts.

<http://www.eclipse.net/~fitzgera> – a great resource for the jazz researcher, with discographies, labels, articles, even a list of musicians' pseudonyms.

<http://www.pk.edu.pl/~pmj/jazzlinks/artists.html> – contains alphabetical listings of home pages for jazz musicians.

<http://www.jazzcorner.com> – bulletin boards, concert announcements, and links to jazz organizations and artists, including the home pages of JFT instructor Ron Jackson and founding JFT Music Director Rufus Reid.

<http://www.jazzworld.com> – another center for musicians' home pages.

<http://stadt.darmstadt.de/kultur/musik/jazz> – maintained by Europe's largest jazz research archive, with links, indexes and bibliographical information for the serious researcher.

<http://www.jazzhouse.org> – maintained by the Jazz Journalists Associations, with many interesting articles and reviews.

<http://www.JazzNewYork.org> – a bulletin of concert events and other jazz happenings in the New York area, emphasizing the avant garde.

<http://www.birdlives.com> – a provocative, underground jazz "webzine."

<http://jazz.miningco.com> – good general links, including New York jazz venues.

<http://www.allaboutjazz.com> – reviews, interviews, articles, profiles, chat groups, and recorded samples.

<http://www.iaje.org> – website for the International Association of Jazz Educators.

<http://www.interjazz.com> – links to artists, organizations, and live chat groups.

<http://www.jazzine.com> – a general jazz magazine with artist profiles and reviews.

<http://www.jass.com/links.html> – specializes in the early history of jazz.

<http://www.jazzvocal.com> – for jazz vocalists, with discographies, concert schedules, discussion forums, suggested repertoire, study programs, and links to artists.

<http://www.jazzsingers.com> – another good resource for jazz singers.

<http://blueslyrics.tripod.com> – a great collection of over 2500 classic blues lyrics, plus other information on the blues.

<http://www.ualberta.ca/~mborshuk/jazz.htm> – suggestions and excerpts from jazz-based literature, including fiction, poetry and criticism.

Note: Outside of the World Wide Web, the most popular Internet Newsgroup for jazz is

Rec.music.bluenote. Students can post messages on any jazz subject.

GLOSSARY OF JAZZ TERMS

Arrangement – A new version of a previously written piece. Jazz arrangements often include new chords for the piece as well as new material to be played during and between solos, and so on.

Bebop – Virtuoso jazz style with irregularly accented, long phrases and sophisticated harmonies. Most prominent between 1944 and 1950. Also called “rebop” or “bop.”

Blues – Frequently used song form in jazz. Also a separate tradition of African-American music. Usually a 12 bar form. Blues songs have a fairly standardized chord progression.

Boogie woogie – A piano blues style based on a driving repeated bass part, often moving in eighth notes. First recorded in the late 1920s, became very popular from the late 1930s on.

Bossa nova – A fusion of the harmonies and languid approach of cool jazz with several ostinato patterns derived from the Brazilian samba. Originated around 1960, soon became very popular.

Break – A momentary pause in the rhythm section, usually just one or two measures, which a band member will “fill,” usually with an improvised phrase.

Bridge – The B section of an AABA form, generally eight bars long. Also called “channel” or “release.”

Chord progressions – A sequence of chords that underlies a composition, often 12 or 32 bars in length. The progression is repeated over and over during improvised solos.



Chorus – The form of a song, often 12 or 32 bars in length. In jazz the chord progression (q.v.) of the chorus, but not its melody, is repeated over and over during improvisations.

Coda – An ending to a piece that is not part of the repeated chorus but added on.

Cool jazz – A jazz style using a mellow tonal quality and smooth, flowing melodic lines partly inspired by Lester Young. Often classical instruments and techniques were used. Most prominent throughout the 1950s. Sometimes called “West Coast jazz.”

Dorian mode – A favorite in modal jazz pieces. In comparison with the major mode, the Dorian has a lowered third and seventh degree. For example, to play a C Dorian scale use the notes E flat and B flat.

Double time playing – Playing twice as fast as the other members of the band. It also refers to the whole band going into a tempo twice as fast as what preceded it.

Flatted fifth – The fifth note of a major scale lowered a half step. This was

a favorite interval among bebop players.

Free jazz – A name often used throughout the 1960s for jazz performances that do not follow a repeated chord progression, and in some cases do not have a steady beat. Also, the name of an influential album by Ornette Coleman.

Fusion – A combination or “fusing” of jazz with other types of music, especially soul music and rock. Amplified and electronic instruments are used. Prominent since around 1970.

Hard bop – An aggressive, exuberant style that grew naturally out of bebop. Prominent beginning in the 1950s.

Higher intervals – Notes occurring above the basic notes of the triad, so called because we count upwards from the tonic. These notes are used in jazz to create intriguing tension over chords. The higher intervals of chords are a defining feature of modern jazz melodies. Also called “extended intervals” or “extensions.”

Improvisation – The spontaneous creating of an original piece of music. It requires a great deal of practice and an intimate knowledge of the style of music in which one desires to create.

Jam sessions – Informal performances where musicians improvise at their leisure, often without an audience but just for the benefit of the musicians themselves.

Layout – Do not play. For instance, when the piano player or drummer is asked to lay out, that means that he or she does not play for the specified part of the piece.



GLOSSARY OF JAZZ TERMS

Lick – A little melodic idea that a musician uses frequently. Jazz players can be identified by their characteristic licks. In classical analysis, licks are called “formulas.”

Major triad – The chord formed by playing together the first, third, and fifth notes of any major scale.

Modal jazz – A repertoire of jazz pieces, as opposed to a particular style of improvising. Modal pieces stay on each mode (and thus each scale and chord as well) for a long time, usually at least four bars per mode, in contrast with standard repertory which changes chords at least once per measure. Modal

pieces often employ modes other than the familiar major and minor, such as the Dorian. Prominent since the late 1950s.

Mode – A type of scale, defined by its particular sequence of intervals. The most popular modes in jazz and western music are major and minor.

Motive – A short musical idea that the musician develops by creating some variations of it. A typical jazz solo will have several short stretches during which the artist becomes interested in developing a particular motive.

Phrase – In music, as in speech, a complete thought which is usually marked by a slight pause at either end. Also as in speech, a phrase is only part of a whole piece. Four bars is the most common phrase length.

Rhythm and Blues – A driving, riff-based, urban blues style relying on jazz instrumentation, especially tenor saxophone. Also called “R & B” for short. Most prominent during the middle 1940s and 1950s.

Rhythm section – The drums, bass, and chord instruments (keyboards, guitar, and banjos). Unlike the winds, they play through a jazz performance, supporting all the soloists.

Riff – A little melodic idea that is repeated over and over again even though the chords are changing underneath, creating a great deal of rhythmic momentum. The riff must be compatible with the underlying chords, or else one or two notes of the riff may be changed to accommodate the chords as they change.



Photography by DeShong

Scale – A series of pitches (notes) on which a particular piece is based. A scale is defined by its starting note and its mode, as in “C major scale,” or “G major scale.”

Sequence – A short musical idea, or even a complete phrase, methodically repeated in different keys, usually going down. For example, if one repeats a short melody in the keys of E major, then D, then C, one has created a sequence.

Sideman – A musician who is not the leader of a band or recording session. Also called a “sideperson.”

Solo – A featured improvisation in a jazz piece. Also a verb, to solo. In jazz, it is not truly “solo” because the rhythm section usually continues to provide accompaniment.

Stock arrangements – Published orchestrations of popular material, meant to be played by groups of varying skills and instrumentation. Many rags were also published in stock arrangements, as were Sousa’s marches.



Photography by DeShong

MORE JAZZ TERMS AND WHERE THEY CAME FROM...

Stride – A style of piano playing named for its left-hand figures, with a characteristic “oom-pah” sound, made by striking a single note low in the bass on the first and third beats of a measure, and filling in with a chord in midrange on beats two and four. Differs from ragtime in the swing feeling and the right hand improvisation.

Swing – A sensation of pull and momentum found in jazz. It appears to result partly from the push and pull between the layers of syncopated rhythms and the constant underlying beat.

Tonic – The first note of a scale and thus the strongest note in a piece based on that scale. Tonal pieces, including most jazz, usually end on the tonic note and chord.

Vamp – A short pattern that is played over and over by the rhythm section. A vamp is often used as an introduction to a piece until the featured soloist is ready to begin.

Voicing – The way the notes of a chord are played, either on the keyboard or by several wind instruments. For example, the chord C-E-G could also be played E-G-C, the C could be played very low and the G very high, and so on.

Glossary definitions from Jazz: From Its Origins to the Present by Lewis Porter and Michael Ullman with Edward Hazell. (Englewood Cliffs, NJ: Prentice Hall, 1993). Reprinted by permission. May not be reproduced without permission.

Here are a few jazz terms that students may hear and want to add to their verbal jazz repertoire. It is often interesting, and sometimes amusing, to learn the derivation of jazz terms.

Axe – Formerly, a reference to the saxophone, it now refers to any instrument.

Cat – Originally jazz lingo for a musician, it now means any male person.

Chart – A written musical arrangement.

Chops – Initially jazz lingo for the embouchure, it has come to mean a musician's ability, as in, “That cat has great chops!”

Comp – Originally, short for “accompany,” the term has grown to include not only to accompany, but also to compliment in style or musical thought.

Dig – To like or understand.

Funky – The word comes from the work in the 1950s by pianist and 2000 JFT Jazz Master of the Year Horace Silver and drummer Art Blakey as they attempted to fuse hard bop with blues and Gospel. The term refers to the sound and feel created by this fusion.

Gig – A job.

Groove – The beat or rhythmic feel of a piece, but it also refers to a sense of being.

Head – The tune or melody of a piece.

Scat – To sing using nonsense syllables as when a vocalist imitates instrumental sounds.

Sitting in – Briefly playing in a group which is not a musician's own group and usually in reference to playing with another group for a tune or two, rarely more than a set.



Photography by DeShong



ACKNOWLEDGMENTS

Jazz for Teens is made possible by the support of Wachovia and the Surdna Foundation, and is presented in collaboration with WBGO Jazz 88.3 FM Radio. WBGO is the country's foremost traditional jazz radio station and serves the greater New York and New Jersey metropolitan area.

This program has been made possible in part through a gift from the Joseph G. O'Reilly Trust, a grant from the New Jersey State Council on the Arts/Department of State, and funds from the National Endowment for the Arts.

NJPAC Arts Education programs are made possible by the generosity of the following contributors: The Prudential Foundation, Victoria Foundation, Smart Family Foundation/ David S. Stone Esq., Boies, Schiller & Flexner LLP – NJ Office, Verizon, Geraldine R. Dodge Foundation, The Star-Ledger/Samuel I. Newhouse Foundation, Albert and Katharine Merck, Wachovia, Turrell Fund, Allen and Joan Bildner and The Bildner Family Foundation, The Wallace Foundation, United Way of Essex and West Hudson, Aventis Pharmaceuticals Foundation, Fleet Boston Financial Foundation, NJPAC Women's Board Association, Surdna Foundation, Schering-Plough Foundation, The Sagner Family Foundation Early Learning Through the Arts Fund, and Arts Education Endowment Fund in Honor of Raymond G. Chambers.

Support is also provided by the Frank and Lydia Bergen Foundation/Wachovia Bank Trustee, Greentree Foundation, MCJ Foundation, Roche, Independence Community Foundation, Kraft Foods, Richmond County Savings Foundation, Leavens Family Foundation, Lichtman Family Foundation, PepsiCo Foundation, PSE&G, Bristol-Myers Squibb Foundation, McCrane Foundation, E. Franklin Robbins Charitable Trust, Novartis Pharmaceuticals Corporation, MBNA Foundation, Sony Electronics, Nordstrom, Ann Earle Talcott Fund/Wachovia Bank Trustee, Edward & Stella Van Houten Memorial Fund/ Wachovia Bank Trustee, JMS Foundation for Children, John & MaryKay Strangfeld, New Jersey Cultural Trust, New Jersey Secretary of State/ Cultural Enrichment Grant, the New Jersey State Council on the Arts/Department of State, and funds from the National Endowment for the Arts.

NJPAC wishes to thank the following people for their assistance with the JFT Curriculum Guide: Don Braden and the JFT faculty, Ron Carter, Stan Getz of Abby Hoffer Enterprises, Michele Scott of Sony Music Entertainment, Lewis Porter, and Michael Ullman.

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